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[515]

Their bodies are clean, and I have never seen a Cayapa who had a rash or boils, and only few who had scars. Their hair is thick, bristly and dull black in color; the beardless men wear it semi-long to the nape of the neck, while the women let it hang loose and open so that it not only covers their backs and ears, but in part even their fore-

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heads and cheeks. Their clothes are extremely modest. The men wear a sleeveless, shirt-like, loose gown, which usually reaches to the hips only, but is sometimes longer, reaching to the knees, in which case it seems to be the holiday attire, and it looks richer having a border of differently colored cloth. These clothes are made of thin, very bright and cheap cotton materials. On special occasions

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they even dress in gala clothes, which differ from their every-day clothes in that they are decorated with straight lines or zig-zag designs of shells. In addition they may deck themselves out in their most precious ornaments consisting of two to ten long necklaces made of multi-colored glass beads as well as (at least from their point of view) especially beautiful neck and arm ornaments consisting of the cardboards 6 cm. wide so well known to all of us, with a whole gross of ordinary porcelain shirt-buttons on each just as they were delivered by the European manufacturers. But even among them there are

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dandies and fashion hounds, who manage to pick up a useless old black waistcoat somewhere, which they then decorate with a lot of white shells and buttons, wearing it as a sort of open vest over their red or blue shirts. But imagine the happiness of the young man who in addition to this splendor, has managed to acquire a stiff round felt hat. No matter how shabby, battered, greasy and much too small it may be on his fat pate with the thick mop of hair, he is proud of his elegance and would not change places even with the governor. The

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Gobernador de los Cayapas (Governor of the Cayapas) is one of their chiefs, of which each village or district has one—yes of course—he

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is a great gentleman—he can afford it—he not only wears a shell bedecked waistcoat over his red cotton shirt, but over it still another long, black morning-coat, which he has bought from or been given by Don So-and-so, because it had become too tight, unfashionable or shabby for the latter. And around his neck and wrists he wears especially wide cardboards with buttons in proportion to his dignity. Naturally it would be considered unseemly for a governor to come to town without suitable head-gear, even if it be only a self-made straw panama hat for lack of a black felt hat. But even he does not wear trousers or shoes, which are considered superfluous and burdensome; instead he carries in his right hand a wooden stick five feet long with a silver knob as a symbol of his position and power.

[293]

437 They have sold the new small canoes, tree bark mats
 [501 (damajaguas), palm-leaf fans, rubber and rolls of liana (these are
 285 used in the construction of bamboo huts to tie up the palm-leaves
 283 on the [284] roofs and for some other purposes in lieu of string),
 which they have brought from the villages and with the cash they
 have earned they now make their small purchases. They have
 few wants and do not need much: a few feet of cotton cloth, a
 chopping knife, some salt, a small mirror, glass beads, fish hooks,
 [411] powder and small shot for the old muzzle-loader which a few of
 them may own. This would be all their heart desires. It is little,
 even very little, and yet it takes long, even very long, until they
 have made their choice and finally decided to buy. First they
 talk it over among themselves in their guttural and sonorous lan-
 guage and then they start bargaining, and then they count out their
 money slowly and cautiously; finally having managed to get the
 [462] desired goods, they packed them into the nearly full basket car-
 ried by the wife. The women and girls timidly hide behind their
 menfolk. When spoken to, they do not answer, although they
 576 understand sufficient Spanish. Their jealous menfolk have strictly
 571 forbidden them to enter into conversation with men of other races
 [191] or tribes. They draw back bashfully. But if the husband is not
 present, only the mother or brother, the women become very
 loquacious, especially when their tongue has been untied by a
 small present—a mirror, necklace or something of the kind. And
 they are happy beyond words if you caress their little child, who
 looks like a Japanese baby painted brown, and has a friendly smile
 even for a stranger. It is amusing to watch the women meeting a
 fashionably dressed lady in one of the shops; then they surround
 her laughing, amazed and admiring, but they do not appear to be
 jealous of the lace dresses worn by European women. The men,
 on the other hand, do not honor even the most beautiful and most
 elegant white lady with so much as a glance.

142 The Cayapa girls are pretty from the age of 12 to 16 years,
 ● 302 their bodies somewhat plump, but still with a beautiful shape.
 584 Sometimes young men and women can be seen with red and black
 streaks and dots on their faces, chest, arms and legs; this is a
 sign that they are engaged.

505 Once their business in town is finished they prepare for the re-
 turn journey to their villages. "Adios compadre, adios compadres,"
 and chattering and laughing, happy and content, they hurry to
 the shore where their canoes are moored. On their way they

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[45]

they are by bringing along "Mates" and "Calabazas," i.e., bowls and pitchers made of the rind of pumpkin-like fruit, into which they put the greatest part of the food and drink offered in order to carry them home. Only when everybody has eaten until he is ready to burst and the majority are rather drunk, the wedding draws to a close. The young couple is finally left alone and may go to their hut. But before the couple are allowed to enjoy their love to the full, they must pass through a long cruel (because it is continent) trial period. They live and sleep together under their

[84]

common mosquito-net made of cotton with red flowers, but not as husband and wife, but as brother and sister, and they are not allowed to touch each other for an entire year. They must remain pious, chaste and abstemious, no matter how difficult it may be for them. The purpose is to steel the virtue of abstemiousness and the strength of will. Only when this period of fasting and trial is over, may they succumb to the ecstasies of love. Woe to those

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who cannot withstand and secretly attempt to taste of the forbidden fruit before the end of the trial year—if discovered they pay for their crime with their lives or have to seek refuge immediately in another territory, which cannot be reached by the punishing arm of their strict rulers. Only once I had occasion to watch how a fiancé, who was violently in love, gingerly and furtively with trembling hands touched the arm and naked breast of his betrothed.

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During this year of betrothal they use red and black plant juices to paint their faces, chests, arms and legs with streaks and dots. This custom corresponds to our engagement announcements and wedding rings.

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Immediately after the birth of a baby, the young mother gets up from her bed, goes to the river and bathes. Bathing in the river is one of the Cayapa's passions. Each and everyone of them take at least two or even three baths per day. The young mother has barely left her child when the grandmother cleans it up a bit, puts it down again; and then the father lies down with it, staying in bed with the child from three to five weeks, letting his wife nurse him, just as though he were the woman in child-bed, who had gone through the pains of childbirth and was in need of recuperating and nursing care. The young mother, on the other hand, does her usual work already an hour after delivery, attending to her daily chores as though nothing had happened. This strange custom is connected with their religious concepts and their fear of evil spirits

291 Children wear no clothes at all until they are 6 or 8.

301 The hair is worn loose, long, and flowing by the women but is clipped
 ● 302 above the ears by the men. Both sexes wear necklaces and wristbands of glass and porcelain beads, coins, seeds, and beetle wings. Only women wear earrings.

302 The traditional Chichá custom of frequently painting body and face is found among the Cayapa. Red, yellow, and black are used, and the designs are very numerous. Barrett reproduces many of the motifs and insists that there is no special significance attached to any of them, nor is there any age, sex, or property correlation.

TRANSPORTATION

501 **Watercraft.**—A large part of every Cayapa's life is spent on the water fishing and traveling. Canoes are built with great skill and care. They
 [59] can withstand not only fluvial but also maritime travel and are routinely sold in the "civilized" coast towns. They are dugouts, usually 10 to 12 yards long but sometimes much larger. Balsam-wood logs are sometimes used as outriggers.

MANUFACTURING

000 Details of Cayapa manufactures are contained in Barrett's work, which describes and illustrates finished products and minutely discusses the techniques of preparation.

322 **Woodworking.**—Woodworking includes house building, making dead-fall traps, and carving mats and children's dolls.

285 **Weaving and basketry.**—The women weave cotton cloth on a narrow
 286 native loom, and the men do the sewing. The men also weave the fishing
 442 nets and hammocks. Barrett's discussion of Cayapa basketry is outstanding. The Cayapa make many kinds of baskets, mats, and fans of bark and of various roots.

323 **Pottery.**—Pottery is crude and undecorated. It is used particularly for
 177 storage. Tradition claims that in their old Highland habitat the Cayapa made better pottery but that cashiches have since largely replaced ceramics.

324 **Stonework and metalwork.**—Stonework is limited to the metates
 325 used in grinding corn and plantains. Although in aboriginal times Lowland Ecuador was a famous area of metallurgy, there is no evidence that the contemporary Cayapa practiced it.

411 **Weapons.**—The weapon most widely used today is the muzzle-loading
 177 shotgun. The blowgun was important in the past, but today its use is restricted to boys, who shoot poison darts while playing at hunting. Hardwood lances are being given up, and the bow and arrow is said not to be mentioned in Cayapa tradition. The steel machete is ubiquitous.

2: Murra E-4 (no date) 1943 SD6 Cayapa SD6



PLATE 59.—Colorado and Cayapa Indians. *Top:* Colorado, early 20th century.
Bottom: Cayapa, same period. (Adler Rivet, 1906, opp. p. 186, and Barrett,
 1925, p. 22.)

[p. 284(C)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

BARRETT-CAYAPA INDIANS

PL. 809

241
142
● 302



YOUTH IN ORDINARY COSTUME

[p. 62(8)]

3: Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6

BARRETT-CAYAPA INDIANS

PL. 800



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MAN AND WOMAN IN EVERYDAY DRESS.

[p. 62(c)]

3: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

BARRETT-CAYAPA INDIANS

PL. 2000

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A TYPICAL FAMILY GROUP

[p. 62(0)]

OF ECUADOR

63

greater size of the structure calls for correspondingly larger and stronger timbers and pillars. Furthermore, the fact that the floor is at ground level makes unnecessary the timbers which in the dwelling are required to support the floor.

DRESS

At the present time the everyday dress of the men consists chiefly of two pieces: a very small, tight-fitting clout (pl. CXVI, 1-3), similar in appearance to short bathing trunks, and an improvised shirt made of calico or of gaudily figured bandana handkerchiefs. On special occasions, such as at feasts and other gatherings, a man adds to this a hat of European or of American manufacture; necklaces of beads, buttons, and silver coins; wrist-bands and neck-bands of small white buttons; and decorations upon the face and exposed parts of the body in red, yellow, or black paint. These ornaments are used to some extent also in the everyday life of the people. In pls. LIII-LVI are shown various types of necklaces and neck- and wrist-bands, and in pls. XXXIX-LII are illustrated typical paintings of the face, arms, and legs. Some of the men paint very little, others very elaborately; some wear no necklaces or similar decorations, others wear many such ornaments; and still others bedeck themselves in both manners very profusely.

The small trunk is ordinarily made of the same kind of native cloth as is used by the women in their dress. It is cut from a piece woven specially for the purpose

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3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

BARRETT—CAYAPA INDIANS

PL. XIX



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WOMAN WEARING NECKLACE AND BRACELETS

[p. 64(A)]

3: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

BARRETT-CAYAPA INDIANS

PL. XX

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● 302

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WOMAN WEARING DOUBLE MANTA

[p. 64(B)]

3: Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6

BARRETT-CAYAPA INDIAN

PL. XXI



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142
302 ●
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WOMAN'S CUSTOMARY COIFFURE

[p. 64(c)]

3: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

BARRETT--CAYAPA INDIAN

PL. XXII

291

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SINGLE MANTA AND TASSELED GIRDOLE

[p. 64(D)]

3: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

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A FAMILY GROUP

BARRETT E-5 (1908-1909)1925

[p. 64 (E)]

BARRETT—CAYAPA INDIANS

142
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346
501
PL. XXIV



FIESTEROS AND CHURCH AT PUNTA VENADO

3: Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6

[p. 64 (b)]

3: Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6

BARRETT—CAYAPA INDIANS

PL. XXV



292
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302●

YOUNG MEN DRESSED FOR FIESTA

[p. 64 (6)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

BARRETT-CAYAPA INDIANS

PL. XXVI

291
142
• 302



A TYPICAL HAIR-CUT

[p. 64 (H)]

3: Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6

BARRETT--CAYAPA INDIANS

PL. 22911



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FIESTA COSTUME

[p. 64(1)]

3: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

BARRETT—CAYAPA INDIANS

PL. XXVIII

142
● 302
292
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FIESTA COSTUME COMPLETED WITH A VEST

[p. 64 (J)]

4
3: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

BARRETT-CAYAPA INDIANS

PL. XXIX



292

177

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302●

FIESTA COSTUME WITH FOREIGN HAT

[p. 66(A)]

3: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

BARRETT-CAYAPA INDIANS

PL. XXX

292
301
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●302
177



FIESTA COSTUMES

[p. 66(8)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

BARRETT-CAYAPA INDIANS

PL. 0001



142
292
301
302●

BOY DRESSED FOR FIESTA

[p. 66(c)]

3: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

BARRETT-CAYAPA INDIANS

PL. 92011

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BOY DRESSED FOR FIESTA

[p. 66(6)]

3: Barrett E-5 (1908-1909) 1925

SD6 Cayapa SD6

BARRETT-E-5 (1908-1909) 1925

PL. XXXIII



142

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FIESTA COSTUMES

[p. 66(12)]

3: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

BARRETT-CAYAPA INDIAN

PL. XXXIV

142

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FIESTA COSTUME

[p. 66 (F)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

BARRETT-CAYAPA INDIANS

PL. XXIV



142
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FIESTA COSTUME

[p. 66 (v)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

BARRETT-CAYAPA 1908-1909

PL. 00001

142
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● 302



FIESTA COSTUME

[p. 66 (4)]

3: Barrett E-5 (1908-1909) 1925

SD6 Cayapa SD6

PL 050701



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302●

BOYS DRESSED FOR FIESTA

050701-050701 050701



[p.66(x)]

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PL. XXXVIII

BARRETT—CAYAPA INDIANS



BOYS DRESSED FOR FIESTA

3: Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6

[p. 66(5)]

OF ECUADOR

67

in pl. XXV. These improvised vests are often decorated 291
with small holes in lines or in crosses or other 177
patterns.

The everyday dress of the women consists of a manta, 291
or skirt (pls. CXXII-CXXV), girded about the waist usually
with a narrow tasseled belt (pl. CVII, 1, 2). In addition, 301
necklaces are almost always worn, and ear pendants are
sometimes used. This simple attire is also the one 302
worn at feasts and other gatherings, except on certain
special occasions, such as dances and church ceremonies.
At such times the head and upper part of the body are
completely covered with bright-colored calico or with
gaudy bandana handkerchiefs; also in canoeing on a hot
day a similar covering for head and shoulders is made
of black or bright-colored calico, or of handkerchiefs.
With this head-covering for canoeing is usually worn a
ma'te, or hemispherical calabash cap, as a further protec-
tion from the sun. The manta, or skirt, above men- 291
tioned, is almost always of native fabric, and consists
simply of a rectangular piece of cloth sufficiently wide
to reach from the waist to slightly above the ankles, and
of such length as to pass once and a third round the body.
The two vertical edges of the garment are made to
overlap at the back, and by pulling from time to time
upon the upper corners, the garment is held in place
under the narrow woven belt or the pita cord which is
sometimes used in its stead. Frequently also over
this tightly woven and fairly heavy garment is worn
another of lighter material, which passes in the opposite
direction about the body, so that the edges overlap in

J: Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6

302



FACE PAINTINGS

[p. 68 (v)]

3: Barrett E-5 (1908-1909) 1925

SD6 Cayapa SD6



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FACE PAINTINGS

[p. 68 (b)]

3: Barrett E-5 (1908-1909) 1925

SD6 Cayapa SD6

PL. 811

302

BARRETT—CAYAPA INDIANS



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FACE PAINTINGS

[p. 68(c)]

3: Barrett E-5 (1908-1909) 1925

SD6 Cayapa SD6

● 302 8
f



BARRETT—CAYAPA 1908-1909

[p. 48 (6)]

3: Barrett E-5 (1908-1909) 1925

SD6 Cayapa SD6

302



[p. 68 (e)]

J. Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6

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2



FACE PAINTING

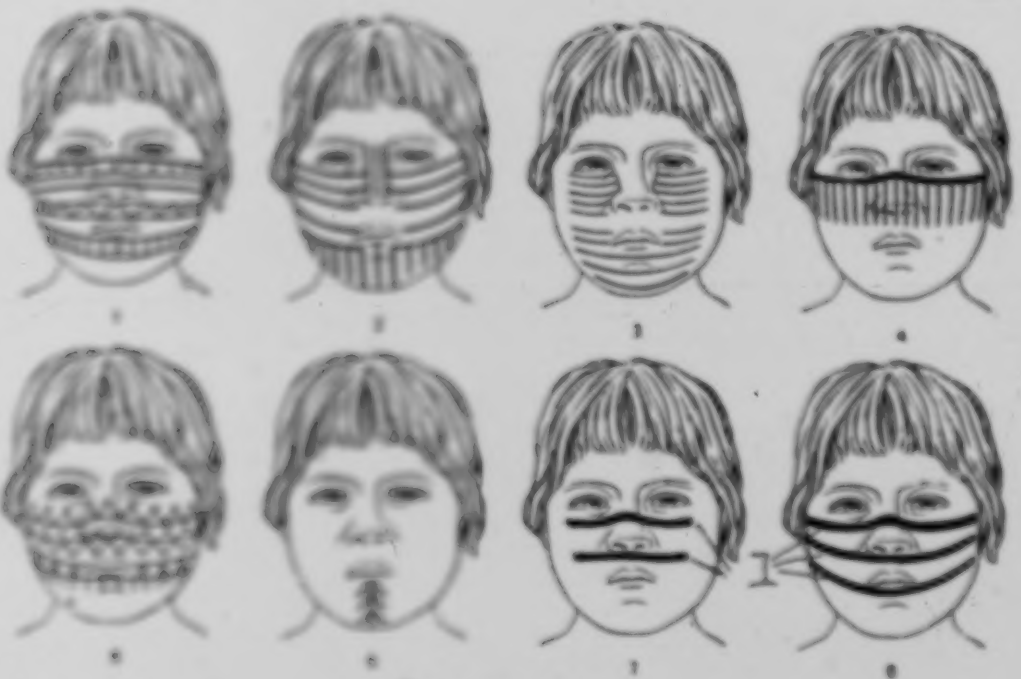
BARRETT-E-5 (1908-1909) 1925

[p. 480]

3: Barrett E-5 (1908-1909) 1925

SD6 Cayapa SD6

302



FACE PAINTINGS

[Fig. 1 indicates red color - - Analysis]
[p. 680]

J: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

●302

P. 100

BARRETT - CAYAPA CHIRING



FACE PAINTINGS

[No. 1 indicates red color - Analysis]
[p. 100 (H)]

3: Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6

P. 10.00

KORREKT - GAYAPA MUSEUM



FACE PAINTINGS

[No. 1 indicates red color -- Analysis]
[p. 1802]

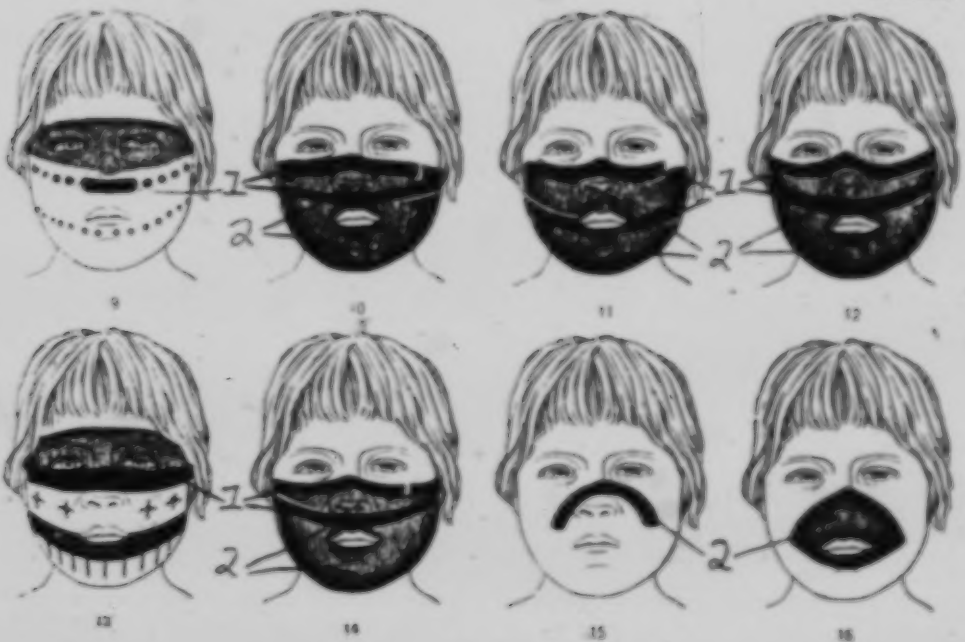
3: Barrett E-5 (1908-1909) 1925

SD6 Cayapa SD6

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PL. XLVHI

BARRETT—CAYAPA INDIANS



FACE PAINTINGS

[No. 1 indicates red color, No. 2 indicates yellow color. --Analyst]
[p. 68(J)]

OF ECUADOR

69

354 twisted string of pita, by means of which one of the older
 [283] members of the family, while performing some other task, keeps the hammock swinging.

302 Aboriginally both men and women wore long loose hair, without braiding or other special mode of dressing; but now long hair is worn only by the women, the men keeping their hair cut short. Some of the women cut the front hair even with the eyebrows, otherwise their hair is never cut, nor is it dressed in any special fashion, being simply parted in the middle and allowed to fall loosely over the back and breast. The only time that the hair is ever worn otherwise is when a woman is engaged in some very hot work; it is then often coiled up on the head or tied in a large knot at the back. The hair of little girls is never cut, but that of boys is cut when they are very young. As a rule the men have no special mode of dressing the hair; it is simply kept cropped to an even length all round, and is allowed to grow from the crown straight down in all directions, without parting or other training. Now and then a man may part his hair in the middle, but this practice is exceptional. These styles of hair-dressing are shown in pls. XVI-XXXVIII.

302 A characteristic feature of Cayapa life is the custom of painting the face and other exposed parts of the body with red, yellow, and black pigment, and in many different designs. The red and yellow pigments, called in
 224 Cayapa *mû'* and *la''mû'* respectively, are derived from the seed-pods of a small shrub known by the colloquial Spanish name *achote* and by the Cayapa name *can-*

- 302 yá'a-tcl. This achote is of two different species, almost
 824 identical in general appearance. The seeds of one are
 surrounded with a yellow covering, those of the other
 with a red covering. When ripe, these pods are gathered,
 303 the seeds removed, and the color drawn off by soaking
 the pods in water for a considerable length of time.
 This red or yellow liquid is then boiled down to a pasty
 consistency and mixed with any fairly hard fat, such as
 lard or the fat of the jaguar, the puma, or other wild
 animal. It is said that the viscous milky juice of a
 species of tree called sande is sometimes used instead
 of one of these fats; but the paint produced with it is
 not so good as that in which the fat is used. This
 302 strong, greasy pigment is applied with either a small
 pointed stick, if small dots or narrow lines are required,
 or with a wide carved stick called mōpítcpal'pa (pls.
 CXXI, CXXII) if a wide line is desired or if a consider-
 able surface is to be colored.
- 302 The black pigment, called ma'lyú, is obtained from the
 824 fruit of a tree called ha'wú. This fruit, which is globose
 in form and from two to three inches in diameter, is
 gathered while green and cut in halves. The seeds and
 303 the inner fleshy parts are then extracted and ground to
 pulp upon a mealing stone such as is used for grinding
 plantains. At the same time there is ground into the
 pulp a quantity of charcoal, and the result is a thin
 302 black paste. When dots and narrow lines are desired,
 this paste is applied to the skin with a small stick tipped
 with cotton; but when a wide line is to be made, it is
 applied with a finger.

3: Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6

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PL XLIX



ARM PAINTINGS

[p. 70(a)]

BARRETT E-5 (1908-1909) 1925

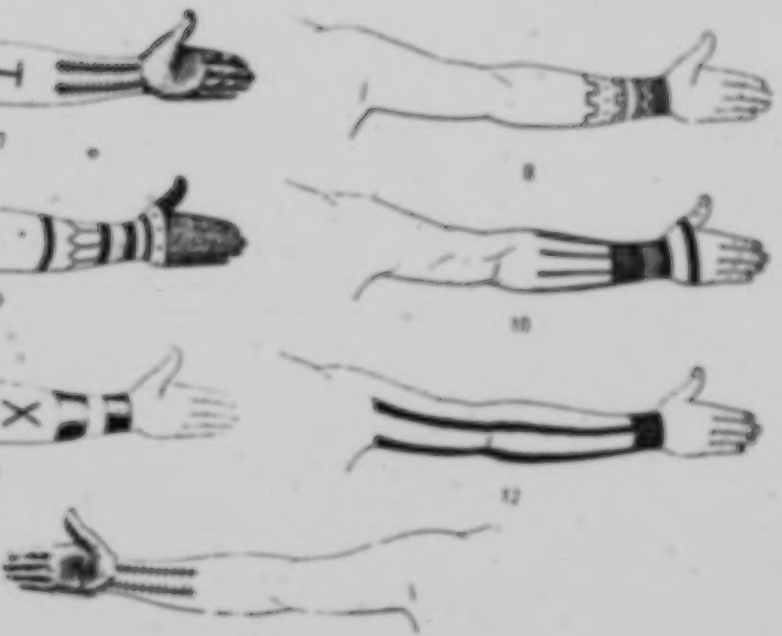
3: Barrett E-5 (1908-1909) 1925

SD6 Cayapa SD6

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BARRETT-CAYAPA (INDIAN)

[p. 70 (8)]

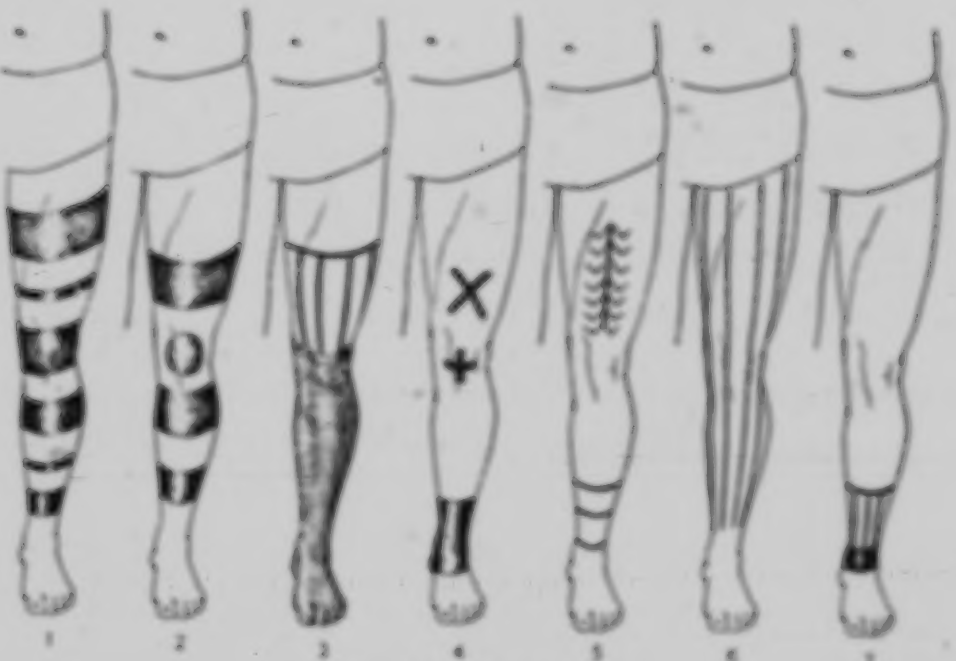


ARM PAINTINGS

3: Barrett E-5 (1908-1909) 1925

SD6 Cayapa SD6

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LEG PAINTINGS

[p. 70 (6)]

3: Barrett E-5 (1908-1909)1925

SD6 Cayapa SD6

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3 2



LEG PAINTINGS

BARRETT E-5 (1908-1909) 1925

[p. 70 (b)]

OF ECUADOR

71

With these pigments, especially with the black, are made a great variety of designs ranging from broad bands to very fine dots and narrow lines. As is shown in pl. XXXIX-LII, the designs employed in these face and body paintings are of almost limitless variety and combination; however, while the Cayapa have developed this phase of personal adornment to such a degree, they never recognize any special signification in the designs employed. The designs, as those on mantas, canoes, calabashes, and other decorated articles, are sometimes named, but in few cases was it found that any of them were intended to be graphic, and in no instance was any symbolic meaning attached to them: they are regarded as merely decorative and have no other special purpose. Furthermore, none of the designs is the particular property of any individual or group of individuals, hence the greatest liberty is exercised in their use; in fact, it is not uncommon to see the same person change the designs on his face or body from day to day during a fiesta, and there is no sequence or other rule governing their use. Both men and women thus decorate themselves, using a small mirror in painting the face. In large measure, of course, the designs employed have been handed down from ancient times, but now and then a person depicts upon his face or body some new device taken from an article of modern manufacture. Such a case is shown in pl. LII, 11, where a modern three-pronged iron fish-spear is shown painted on a man's leg.

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[331]

[424]

[177]

J: Barrett E-5 (1908-1909) 1925
SD6 Cayapa SD6



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CARVED FACE-PAINTING STICKS



BARRETT E-5 (1908-1909) 1925

[P. 204 (6)]

OF ECUADOR

287

designed for their own use. In every instance these old-type designs are geometric, but the newer ones are usually realistic, depicting mammals, human beings, and other realistic objects. 501
531

In carving, the dolls are entirely realistic, as is shown in pl. LXXXIV, and depicting the dog, alligator, bird, and especially the human form. In the last instance care is usually taken to indicate the sex. In paddle handles, on the other hand, the forms are usually simple and are always geometric, as is shown in pl. LXXVI. They have no special names. Even in the case of the elaborately carved handle shown in fig. 9 of the plate, no name was given for any of the designs. The same holds true of the designs in the face-painting sticks depicted in pl. CXXI-CXXII. 532
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[552]
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Closely related to ornamental carving are the wooden seats shown in pl. LXXXIII, some of which receive ornamental treatment certainly not demanded by utilitarian considerations. From comparison with similar objects of South and Central America it seems probable that in these seats, especially the forms shown in figs. 2 and 3, there lies a striking connection of the Cayapa culture with that of a number of other tribes in these regions. As has been shown by Professor Saville,¹² the archeological range of these objects is extensive, the most elaborate among them being the large stone seats from Manabi, carved to represent jaguars. 531
352
171

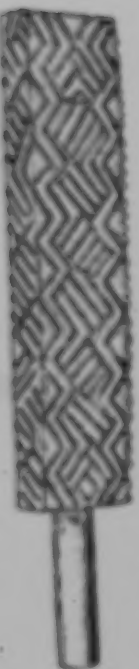
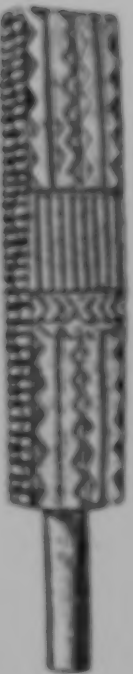
On the surfaces of calabash utensils are found the only incised designs in use among the Cayapa. These are 531
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¹² See page 150, note.

3: Barrett E-5 (1908-1909) 1925
SD 6 Cayapa SD6

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PL. CERU



BARRETT—CAYAPA 1925



CARVED FACE-PAINTING STICKS

[p. 288 (a)]

3: Barrett E-5 (1908-1909) 1925
SD 6 Cayapa SD6

BARRETT—CAYAPA INDIANS

PL. CXXXVIII



796
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785

CASTIGATOR WITH CAT-O'-NINE-TAILS

[p. 392(A)]

OF ECUADOR

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are certain differences of age, the girls being on the whole somewhat older than the boys. To obviate this a computation has been made in which the last 13 measurements of boys (nos. 5-17) only have been taken. As it happens, these measurements are of individuals more nearly of the same age of the thirteen girls measured, and the element of extreme youth among the boys is thus eliminated. This computation gives an index of 86.04, which still leaves the index of the boys much nearer that of the women than that of the men, the differences being 0.71 and 2.46 respectively. 141

It would appear therefore that the head proportions among the adult females differ very little from those of childhood, while in the males the head has a marked tendency to elongate with advancing years.

While dealing with the physical characteristics of the Cayapa it should be noted that in certain of those outward characteristics which are most manifest to the eye, the individual differences are very great. The hair varies from jet-black to a very dark-brown in color, and from absolute straightness to a very pleasing waviness, though in no case is there any near approach to curliness. It is ordinarily fine, though among the men some individuals are found whose hair is moderately coarse. These features are, of course, more noticeable in the women than in the men, since the women always wear their hair long and flowing, whereas the men keep their hair cropped fairly short, though in earlier times they too wore long hair. In many cases the women's hair reaches to the waist, and is very full and heavy. Such, for instance, is the case with the middle-aged woman 142
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shown in pl. xx. Under ordinary circumstances most women wear their hair full-length in this way, but frequently a case (as in pl. xix) is found where the hair is comparatively short. This is due to the custom of cropping the hair on the death of a relative. An example of waviness of the hair is given in the case of the woman shown in the latter plate. The hair in this case is dark-brown. With advancing years the hair tends to become thinner, but no case of even partial baldness was observable either among the men or the women. Throughout life the hair retains its color in almost every instance, but rarely a person is seen who shows a sign of grayness, and one old man was found whose hair was white—it had become thus many years before, though no one knew the cause. No other individual with white or even partially white hair was encountered, and it was claimed by the Indians that the old man referred to was the only individual in the tribe who exhibited this peculiarity. The fact that the hair retains its color so well is probably due to the fact that the Cayapa practically never wear any form of head-covering.

Considerable variations are found in the form of the nose. In some it is wide and rather flat toward its tip, this appearance being due to a considerable distension of the nostrils, the openings of the nostrils being in many cases quite round. However, it escapes completely any approach to the true mongoloid type from the fact that in no case is there such a lack of bridge as is found in the real mongoloid nose. In fact, the contrary is quite the case, and in many instances the bridge is quite high, giving the nose the impression of slight aquilineity.

or the front may differ from the back in solid colors. Often the panels may be cut vertically or diagonally with different brightly hued colors. The shirt, which falls to knee-length, is usually bordered at the hem by the same band that joins the front and rear panels. Sometimes the multicolored hem may be overlaid with the panel material that has been cut in triangular points. This gorgeous array is usually topped off with a white plastic fedora that has been smuggled in from Colombia. If the feet are shod, they are usually encased in knee-length rubber boots. For festive occasions, the men wear lipstick and round patches of rouge on their cheeks. Sometimes they also place a round spot of rouge about an inch and a half in diameter, in the middle of their foreheads. The over-all effect is quite striking.

Some men do not use cosmetics but prefer to dress up for fiestas in western clothing that often includes underwear and transparent nylon sport shirts in white, red, blue, yellow, or green. On occasion, a man will place a bright yellow straight plastic comb in his hair. Men quite often buy wrist watches for which they have no earthly use. The watches are fairly expensive, poorly

made, and seldom in working order. The brand names are obvious imitations of well known trade-marks, and men may be seen sporting watches marked "Algin," "Danrus," or "Wiltham." If queried as to the time of day, the most likely response is "just today the watch stopped working."

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Attractive as the Cayapa male is in his festive array, the woman is clearly the fashion leader. Because she is short-legged and thick-waisted, her adornment is calculated to conceal these features and to shift attention to her face instead. Like the male, she is rouged and lip-painted. Occasionally she paints a black line across her cheeks and upper lip. Her hair, which is waist length, is fastened at the side and front with multi-colored barrettes, while the crown of the head is covered by a Juliet's cap fabricated of shiny coins. Around her shoulders and neck depend row after row of brightly-hued glass and metal beads and strings of coins. The ultimate row of baubles may fall below the hip line. Beaded ligatures may be placed on her arms, and silver rings may adorn all of her fingers except the thumbs. Around her shoulders she wears a bright

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4:Altschuler E-5 (1959-1960) 1965

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At the present time the Cayapa, in common with most rural Ecuadorians, practice a ceremony of nail cutting that has ritual significance in the sense that god-parents are selected for the child, and the extension of ritual kinship follows as for the rites of baptism and marriage. This ceremonial occasion which is called simply /tyákikánu/, is a very minor ceremony that may be performed at almost any age from a few months to perhaps six years, or it may never be performed. Almost invariably the god-parents for this occasion are Negro. As Negroes are in political and economic control of the region, we can say that this is a vertical extension of ritual kinship. The Indian seldom asks a Negro to assume this obligation. Quite the contrary, Negroes generally ask the father of the child if he would like to enter into compadrazgo.

The actual ceremony is very simple. Only the participants are present as a rule. The nails are cut by the god-father, and the parings are placed in a glass of rum which is then drunk by the compadres. Small presents, such as a bottle of rum, some food, soft drinks, and tobacco, are exchanged. Thereafter, the

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[431]

4:Altschuler E-5 (1959-1960) 1965

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about five or six o'clock. Prior to the velorio, or wake, the people who are not in mourning /pemula/ bathe and don their make-up and fancy clothing. During this procedure the children race about noisily. While waiting for the proper time to make their entrance, people like to remain in large groups "because the spirit of the deceased is wandering about and may kill anyone who is alone."

In the meantime at the funeral site, a raft has been built to transport the remains to the ceremonial center, and musical instruments have been placed together off at one side of the house. The coffin has been placed near one of the sides of the house, and candles are placed at the head and foot. If the deceased was a man, his oar is broken and placed in the coffin with him. The mouth of the corpse is carefully covered with a piece of colored cloth, and the eyes are closed. Members of the family mourn at the head of the coffin, either singly or in pairs. They mourn in a stereotyped manner, chanting in Cayapa appropriate phrases like "Who will support the family now?" "Who will bring home the food?" "I am all alone

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